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REPORT OF THE TRUSTEES FOR THE YEAR 1894.

GROWTH OF THE MUSEUM.

The year 1894 has been marked by a gratifying advance in the prosperity and usefulness of the Museum. Considerable additions have been made to its collections, while its facilities for instruction have been increased. The high place which the Museum holds in the estimation of the public, its patrons and members, and the municipal authorities, has been made more manifest than ever.

The chief event of the year has been the opening of the New North Wing. The several departments of the Museum have been materially enriched and extended.

NUMBER OF VISITORS.

The number of visitors during the year was 511,881, of which 176,586 attended on Sunday afternoons. The number was sensibly diminished by the frequent rainy days in the Spring, especially on Sundays ; and still further by the fact that at no time during the whole Summer was the entire Museum open ; always two and sometimes as many as ten of the older galleries and halls being closed for renovation.

COST OF MAINTENANCE.

The statement of the Treasurer as given above, exhibiting the receipts and disbursements in detail, shows the amount of money required for the maintenance of the Museum during the year.

EDUCATIONAL WORK.

In pursuance of an agreement entered upon three years ago with Columbia College, the regular winter course of Art Lectures was continued through January, February and March, and another course was begun in December, to continue every Saturday morning at eleven o'clock, till the end of March. These lectures are very popular, and the attendance is large.

Peripatetic lectures during exhibition hours, in the halls and galleries, by teachers and specialists, are freely permitted when not interfering with the ordinary privileges of visitors. Schools,

under the guidance of an instructor, have visited the Museum more frequently than hitherto.

COPYISTS.

In the department of painting, the number of copyists during the year has been one hundred and sixty-one, and of copies made, two hundred and sixty-two. In the other departments, the number of copyists has been fifty-seven, who have copied a great number of sculptural, architectural and antique objects. Besides these, the number of sketches, for design or for published illustration, has been very great.

THE NEW NORTHERN WING.

The new northern extension, which was completed as stated in the report of 1894, was equipped, and nearly all of it arranged for exhibition, before November. Nearly half of the first floor, and all of the second floor, comprising sixteen galleries and three halls and apartments, were opened to visitors at the inauguration in November. The work included painting and covering the walls where necessary, the setting up of cases, mounting, arranging and labelling the objects throughout the whole space. The ceremonies of the inauguration of the New Wing took place November 5th, 1894.

WORK DONE IN THE OLD BUILDING.

Besides the work of equipping and arranging the northern wing, the entire older part of the Museum has been thoroughly cleaned and renovated; the whole painted, the walls re-covered, and a very great amount of skilled work done. As the attendants are required to be masters of some mechanic or decorative art, this work of renovating the old portion of the Museum building, and a very great portion of the equipment of the new wing, was accomplished at about one-fifth of the cost that would have been otherwise possible, and at far less risk of damage in handling the delicate and valuable property of the Museum.

CATALOGUES AND LABELS.

During the year there have been prepared a number of valuable catalogues and hand-books; and others are in progress.

All the former catalogues of paintings and sculpture have

been made anew, and brought down to date. The catalogue of the Johnston-King Collection of ancient gems has been reissued from new type. A catalogue of one series of our Babylonian Contract Tablets, with transcription, transliteration and translations, has been made by Dr. Alfred Moldenke, and published by the Museum. A Hand-book of our Babylonian, Assyrian, etc., cylinders and other seals, probably the largest collection in the world, has been prepared by the Rev. Dr. W. Hayes Ward, in anticipation of a fuller catalogue with illustrations; and this it should be noted, is the first work of its kind. A catalogue has been completed of the metallic reproductions of noted objects in the Russian and other European museums. An illustrated catalogue is nearly ready of the superb collection of Chinese porcelain loaned to the Museum by Mr. James A. Garland. During the year, also, has been prepared and issued the second volume of the Atlas of the Cesnola Cypriote Collection, of which the first volume appeared some years ago.

Labels or tablets have been affixed to all of the objects in the new northern wing, as well as to a large proportion of those in the older part of the building. The work is still in active progress. In the new wing about 12,500 labels have been affixed; in the older part about 1,000.

NEW ACQUISITIONS.

The Museum's collections have been considerably increased during the past year by gift and by purchase.

Special mention should be made of the following:

Mrs. John Crosby Brown has largely increased her gift of musical instruments. This collection has been the basis of a series of illustrated lectures in the winter course, ably and acceptably delivered by the Rev. William Adams Brown, son of the donor.

A rare collection of European Porcelain—Spanish, Italian, French, Dutch, German and English—presented by Henry G. Marquand.

A collection of Japanese Pottery and Porcelain, presented by Samuel and Mrs. Colman.

A collection of Japanese Porcelain, presented by Charles Stewart Smith.

An antique Burmese shrine of Buddha, and a great temple-gong and rosewood stand, presented by Mrs. H. S. Ladew.

Oil painting, by Henry Peters Gray, "Cleopatra Dissolving the Pearl," presented by Cortland de Peyster Field.

Oil painting, by George Inness, "Peace and Plenty," presented by George A. Hearn.

Original study for the etching No. 60 in "Caprichos," 1799, by Goya, presented by Samuel P. Avery.

A marble statue by W. W. Story, entitled "Medea," presented by Henry Chauncey.

A marble bust of General Jackson, by Hiram Powers, presented by Mrs. Francis V. Nash.

Two marble statues, both by G. B. Lombardi, one entitled "Susanna" and the other "The Bride of Solomon's Song," presented by Mrs. Caroline Whitney Baldwin.

The following pieces of marble statuary were presented by the executors of the late Hon. Hamilton Fish, in accordance with his wishes :

"Babes in the Wood," by Thomas Crawford; "Indian Maiden," or "Dawn of Civilization," by E. D. Palmer; "White Captive," by E. D. Palmer; "The Fisher Boy," by Hiram Powers.

A Japanese Buddhist Shrine, in lacquer, presented by Mrs. Charles P. Cassilly.

Among the objects purchased should be mentioned, two Ancient Gold Necklaces, exquisitely wrought, discovered in Asia Minor in 1892.

A full list of the new acquisitions will be found appended to the report.

LOANS.

The Loan Collections at present on exhibition comprise several of remarkable merit and variety, expressing the taste and generosity of the loaners. Among these are :

A collection of Chinese Porcelain.

A collection of French boxes, gold, enamel, precious stones, etc., of the times of Louis XIV., XV. and XVI.

A collection of antique tapestries and embroideries.

The three above-mentioned collections are loaned by James

A. Garland, and rank with the choicest known of their several kinds.

A collection of ancient coins, loaned by E. E. Farman.

An important collection of ancient Etruscan, Roman and Longobardic ornaments, in gold and precious stones, loaned by S. T. Baxter, of Florence.

A collection of Arms and Armor, being part of the Zschille collection, loaned by Messrs. Tiffany & Co.

The most important loan of paintings, and one that has proved very attractive to the public, is a collection of twenty-eight pictures by such masters as Rembrandt, P. P. Rubens, George Cuyt, Ruysdael and Hals, of the Dutch school, with a remarkable collection of choice examples of the Barbizon school, from the estate of the late William Schaus, loaned by his daughter, Mrs. Wilhelmina Kennard.

Nine French Pictures, loaned by Miss Helen Gould.

Twenty-nine paintings, loaned by Theodore M. Davis.

A collection of American paintings, loaned by H. A. Benedict.

Important paintings loaned respectively by William Rockefeller, William T. Brown, Edward J. Berwind, Thomas Whistler, S. P. Avery, and Ernest W. Longfellow.

Two pieces of marble statuary, entitled, "Nydia" and "Ruth," both by Randolph Rogers, loaned by James Douglas.

The marble statue by E. Ferrari, entitled "The Death of Lincoln," loaned by A. de Castro.

NEEDS.

As stated in the last report, certain departments of the Museum are still much fuller and more complete than others.

A permanent fund is much to be desired in order that the Trustees may make purchases in such departments as may be less complete than others, and may improve the frequent opportunities presented to them of obtaining valuable works. The Museum is rich for instance in paintings, but much less so in examples of ancient Greek and Roman art, in which it is important to keep pace with fresh discoveries.

The following circular, about to be issued, sets forth a movement which, if successful, will give most desirable impetus to the development of a distinct school of American art.

Funds should be at hand for promptly securing those desirable specimens which may be offered for sale.

CIRCULAR.

January 30, 1895.

The Trustees of the Metropolitan Museum of Art desire to form a representative collection of paintings illustrative of early American art, and solicit the co operation of all persons owning or having knowledge of paintings, portraits in oil, or ivory miniatures, representing men and women of distinction in the early social, military, naval and political history of our country. An exhibition of this character embracing the time immediately preceding the Declaration of Independence, and for fifty years thereafter, would be of the greatest interest to every American citizen. Many of those most prominent in the early history of our country, sat for their portraits to eminent painters. These portraits have for the most part remained as family heirlooms and are unknown to the general public.

The Metropolitan Museum of Art is the safest and best depository for all such works of national interest; and owners and holders of these treasures may be assured that their loans will receive such attention and intelligent care as the Museum bestows upon its own works. A special room will be devoted to the display of these historic pictures, where they will be grouped together under the most favorable conditions of light, air and temperature for their exhibition and preservation. All loans will be received, under the Museum's rules, for not less than six months; but they may remain on exhibition for any number of years the lenders desire. The expense of boxing and transportation will be defrayed by the Museum. The Trustees are desirous of making the Museum the permanent depository of as many as possible of those pictures which possess the requisite historic and artistic interest.

Early communication is desirable; and should be addressed to George H. Story, Curator, Metropolitan Museum of Art. Persons willing to loan their pictures will please state the subject, the artist's name, size of canvas, etc.; when full particulars as

to the conditions of acceptance and forwarding the works will be furnished.

The 15th day of October will be the latest date for the reception of paintings; and the exhibition will be open to the public on November 4th, 1895. Such pictures as may be offered after the 15th of October can only be placed on exhibition after the 15th of April, 1896

LIST OF DECEASED ARTISTS WHOSE WORKS ARE DESIRED.

Watson,	Leslie,	Sully,	Moise,
Pine,	Weir,	Page,	Elliott,
Wright,	Inman,	Savage,	Leutze,
Fulton,	Healy,	Pratt,	Trott,
Fraser,	Smybert,	Dunlap,	Dodge,
Harding,	Feke,	Jarvis,	Malbone,
Waldo,	C. W. Peale,	Rembrandt Peale,	Staigg,
Copley,	Sargent,	Neagle,	Cole,
Stuart,	Newton,	Ingham,	Vanderlyn,
Allston,	Trumbull,	West,	Cummings,
	Shumway,	Miss Goodrich.	

INCREASE OF EXPENSES.

The additional space provided in the new wing has increased the expense of maintenance, the number of attendants, and the incidental labor of taking care of galleries and exhibits.

The large area of skylight in the roof of the building, and over the galleries, entails a very great expense for keeping it in thorough order.

ARCHITECTURAL BUILDING.

New York needs a thoroughly equipped School of Architecture. Its influence and example would be felt throughout the whole country; and, by discouraging meretricious and pretentious styles of building, it would tend to ennoble and dignify our city. Years of experience have proved that carrying on architectural instruction in the basement of the Museum has been attended by no results commensurate with the labor and expense involved. Permanent quarters with a proper organization for employing teachers and giving elementary instruction should be provided in a building near enough to the Museum to secure the advantage of our casts and models, library and apparatus.

This splendid opportunity for usefulness is recommended to individual or corporate effort ; and the Trustees would welcome an alliance which would make the suggestion effective.

It is the purpose of the Museum to furnish rather the material for instruction than the instruction itself, and any diversion from this policy is apt to lessen its efficiency in the direction of its more legitimate and proper aims.

LIBRARY.

The number of books in the library on the 31st of December, 1894, was as follows:

Bound Volumes.....	3,742
Portfolios (cloth)....	128
“ (paper).....	25
Unbound Volumes.....	316
Smithsonian Reports, National Museum Reports, and Board of Education Re- ports (bound).....	90
(unbound).....	50

Miscellaneous pamphlets, catalogues, Consular Reports, etc., not included in above.

During the year 153 volumes have been purchased. Two hundred and twenty nine volumes were presented by S. P. Avery. Contributions of books have also been received from H. G. Marquand, L. P. di Cesnola, G. A. Hearn, Henry Irving, G. F. Kunz, and from the American Museum of Natural History, the Bureau of Ethnology, the Museum of Fine Arts, Boston, and the Indian Museum, Calcutta.

FINANCIAL STATEMENT OF LIBRARY.

Balance, January 1st, 1894.....	\$386 75	
Income.....	292 00	
Appropriation.....	708 69	
	<hr/>	\$1,387 44

DISBURSEMENTS.

For Binding.....	\$135 80	
Purchase of Books and Subscrip- tion to Periodicals, etc.....	1,251 64	
	<hr/>	\$1,387 44

INAUGURATION OF THE NEW NORTHERN WING.

The inauguration ceremonies on the occasion of opening to the public the new northern wing, as an extension of the Museum building, were held on the 5th of November, 1894, at two o'clock P.M. About two thousand persons were present, members of the Museum, and invited guests ; the very inclement weather preventing a fuller attendance.

Prayer was offered by His Grace Archbishop Corrigan.

The new wing was delivered to the Trustees of the Museum by Hon. George C. Clausen, president of the Department of Public Parks, who spoke as follows:

Mr. Chairman, Ladies and Gentlemen : —

The object which has brought us together to-day is not alone to dedicate this fitting addition to an already magnificent building. We are also here in obedience to acts of the Legislature of this State which provide for the erection of these buildings, and also in obedience to further acts of that body which authorize the City of New York to enter into certain agreements with the Trustees of the Metropolitan Museum of Art, in regard to the occupancy of the structures so erected.

In performing the duty which devolves upon me in this connection as President of the Department of Public Parks, it is fitting, I think, that I should refer in brief terms to the history of the institution, which, from the smallest beginnings, has grown to be a credit to the Metropolis of the Western World.

It is not a quarter of a century since the Metropolitan Museum of Art was incorporated. In the beginning the effort for its establishment was made in the face of most adverse circumstances, was continued through days of trial and discouragement, but always with hope and enthusiasm. Among the incorporators were such well-known citizens of New York as John Taylor Johnston, William Cullen Bryant, John A. Dix, George William Curtis, William H. Aspinwall, Joseph H. Choate, Richard M. Hunt and Henry G. Marquand. It was their public-spirited object to establish for all time in their beloved city a museum for the purpose of encouraging and developing the study of the fine arts, and of advancing the general knowledge of kindred subjects, with a view of furnishing popular instruction and mental recreation for all classes of our citizens. Under such broad and enlightened patronage, with such ennobling aims and purposes, in such a community, it is, I think, not to be wondered at, that the dawn of doubt, of trial, of discouragement and uncertainty, has developed into the glorious noonday of grand achievement, which you see about you.

In 1872 the Trustees of the Museum rented a modest building on 14th Street, and in that place there was brought together a small, but valuable, forecast of what was to come. The nucleus so formed was the basis for organized effort, and the present buildings are the result. The first structure was opened to the public in March, 1880. A few years later a new wing was added to the south of the main building, and, later on, appropriations were made by the State Legislature for the extension of the building to the north. It is that wing which we now dedicate.

From the inception of the Museum idea the devoted band of gentlemen who have been its Trustees, have worked with harmonious earnestness, and in

a spirit of intelligent progress, which cannot be too highly commended. The Museum was the first, as it is now the largest, institution of its kind in America. In the beginning it was expected that the development and increase would be slow, but as the years have gone on, its progress may be regarded as little short of marvellous.

Looking through these splendid and spacious halls we find in contrast to the early collection in 14th Street such grand exhibits as :

The Marquand Metal Reproductions.
 The Cesnola and the King Gems.
 The Charles Stewart Smith Porcelains.
 The Moses Lazarus Miniatures, Jewel Boxes and Fans.
 The Cesnola Collection of Antiquities.
 The Garland Embroideries.
 The Marquand Porcelains.
 The Crosby Brown and Drexel Musical Instruments.
 The Phoenix and Colman Japanese Porcelains.
 The Antique Lace Gallery, and
 The North American Antiquities.

And, as fitting adjuncts to these, here are paintings with world-wide reputations, bearing the names of Hals, Rubens, Van Dyck, Rembrandt, Constable, Reynolds, Gainsborough, Rosa Bonheur and others, whose works will live not for a day, but for all time.

Our proud city may well congratulate herself upon the possession of such a museum—a museum which, in some respects, we may claim, without boasting, to be the finest in the world. It is rich in every phase of art, and while it is true that it may not excel in all its features, it is also true that in many respects it is excellent beyond comparison. At least we may claim that all the people, not only students, scholars and artisans, but the every-day men and women who toil for their bread, may here seek truth and knowledge and draw inspiration from texts innumerable set before them in metal, stone, wood, pottery, marble, and upon the once blank canvas brought almost to life by the hand of genius.

And while the chief credit for these results must always be given to the Trustees of the Museum, who have labored so constantly for its success, praise also must be given to those who have provided the means wherewith to erect the buildings in which these grand collections are so fittingly housed.

It is not necessary for me to say how well this new wing is adapted to the uses to which it is to be put. The clear light of heaven permeates every gallery; an atmosphere of the most agreeable character is the accompaniment of enchanting vistas. There is light everywhere, but no glare of the sun, while the ebonized cases and soft tinting, bringing a very luxury of enjoyment to the intellects and hearts of students, at the same time cannot fail to both impress and elevate even the commonest mind. In a word, there are to be found nowhere galleries more perfectly fitted for the study of art in all its phases, both ancient, mediæval and modern.

This magnificent building, sir, in accordance with law, and representing the City of New York, as the President of its Department of Public Parks, it is now my very great pleasure to turn over to the competent keeping of the Trustees of the Metropolitan Museum of Art.

Mr. Henry G. Marquand, President of the Metropolitan Museum of Art, accepted the building on behalf of the Trustees.

Mr. Marquand said :

Mr. President :—

I am pleased on behalf of the Trustees of the Metropolitan Museum of Art to accept the lease of this new wing now to be opened.

Ladies and Gentlemen :—

The use and occupation of this structure makes it ours. The contents, though legally owned by the corporation of the Museum, and managed by the Trustees, are maintained for your use and appreciation. It was a fortunate moment for both landlord and tenant when the city began to erect these buildings, leaving the Trustees to fill them with proper objects of instruction. It seems to me that such a system is superior to that of most of the Museums in Europe, where the government provides buildings and money for the purchase of objects of art. This is a sort of protection not required here. I do not believe the people would care to have our government pay three hundred and fifty thousand dollars, as the English government has done, for a single painting, even though it be a masterpiece of Raphael's.

A well-filled and arranged museum of art is an index of the general intelligence of the community, and if citizens are not capable of selecting and providing such a collection, they have not reached the point of deserving it.

I do not mean to take up your time with an extended survey of the field of art in our country. Our first efforts were necessarily of a utilitarian character; then followed the desire for higher education. To see our course reflected we have only to observe in history how commercial success has been followed by the development of art and literature. What occurred in Italy when the Republic had the carrying trade of the world will be repeated in America. We have only begun to understand and study the uses of art. We must not expect to see great results without much study and painstaking in the community. The country at large has not passed much beyond the decorative period. Changes and progress, however, toward a fuller development have been extraordinary. In 1796 an intelligent English gentleman visited New York. He thus speaks of the New York Museum :

"After breakfast I walked to the Museum, the only kind of exhibition yet to be seen in America. It was an older and more extensive collection than the similar one at Philadelphia. It consisted, principally, of shells and fossils, arms and dresses of the Indian tribes. There was also a machine said to exhibit perpetual motion. It consisted of a number of small glass tubes filled with a red fluid which ran down some of the tubes and ascended others with an activity that seemed likely to hold out for the time a spectator would stop to look at it. I was sorry I had no Eastern curiosity for this collection."

When we remember the works produced by Gilbert Stuart, Trumbull, Copley, Malbone, Sully, Peale, and others in this country at that very time, works which would do honor to any nation, it is strange that public interest should have been confined to a motley show, mostly objects of curiosity. Some thirty or forty years later there was a public attempt to form a gallery of fine arts in the Rotunda, near the City Hall. It came to nothing. A more successful effort following this period was the founding of the National Academy of Design. Its main purpose, however, was to provide instruction in the arts by means of teachers and classes, embracing a yearly exhibition of American art. No institution existed at this period to gather and hold works of art of various schools and epochs. Many fine examples of old masters, besides Egyptian and other antiquities, were thus scattered among libraries, clubs, and commercial societies, which should have been gathered into just such an institution as that we now see before us.

It was only about 1871 that the project of a museum on a broad and catholic basis was seriously begun. The museum was duly chartered. In the meantime the city had grown to have a population of more than a million, and the country about fifty millions. So we see how inadequate up to this period were all the exhibitions of art. The composition of the Board of Trustees was simple and suitable. Merchants of culture, professional men and artists have

guided its affairs with harmony and success. It was thought best to make a beginning by the purchase of a collection of old masters, and afterward the valuable Cypriote antiquities, Chinese porcelain, etc., rather than await the slow accretion of individual purchases.

The accumulations thus far have been mostly by gifts and bequests. The possessors of fine works should consider how much safer and more useful it would be to place their best examples in this museum. We have within these walls the skill and thought of various countries and epochs, serving as valuable models in our industries, and we may reasonably look for great development in every branch of art.

A serious obstacle to the growth of this institution, and to the development of American art generally, has been removed in the repeal of the odious and invidious tax on works of art. Unnecessary and unjust, it hung like a millstone on our exertions to increase our galleries. It has yielded to the broader enlightenment of to-day, and in a few years the wonder will be that the disgrace was tolerated so long.

There are now existing in this city several art schools firmly established and admirably equipped to carry on the work of elementary instruction. It is not our purpose to occupy this ground, but rather to co-operate with them by furnishing objects for study, material for investigation, and so promote and extend their influence. The School of Architecture, the only remaining one conducted by us, will doubtless in due time attract the notice of some liberal person, who will build a separate structure in the vicinity where the greatest good can be derived from our models and casts.

It is now the settled conviction of the Trustees that their entire energies and resources should be given solely to the acquisition of the best examples of art in various departments. Carrying out this plan we shall have a great objective art institute which cannot fail to produce valuable results in the higher art education in the country. Had our museum been started at the beginning of the century, how rich a collection of American art alone could have been gathered. We have made a beginning, relying on the public to foster the development of American art by means of whatever is excellent in the genius and achievement of all ages and of all nations.

Hon. Henry E. Howland then addressed the members of the Museum as follows :

It is eminently fitting, sir, on an occasion like this, which marks another step in the progress and development of this institution, which has grown from its modest collection in Fourteenth Street, some twenty-three years ago, to this rare and costly aggregation of the treasures in art of all recorded time and of all lands, that an expression should be made of the gratitude and appreciation of the community in which it has been accumulated, to those wise, broad-minded and generous-hearted men who laid its foundation, and to those who, with equal wisdom and liberality, have brought it to its present high position among the world's notable collections, and this it is my pleasing privilege to do.

The difference in the methods of the government under which we live and those of the monarchies of Europe is in nothing more marked than in their treatment of art and artists. The luxurious tastes, the wealth, the rivalry in display, and in many cases the necessity for the care and amusement of their subjects, has made monarchs patrons of art, fostered its schools, created its traditions, educated artists, and through them the people, and left an impress on nations for centuries. The young Giant of the West, struggling with the forces of nature, occupied with the material rather than the beautiful, scornful, in theory, paternalism in government, gropes from darkness into light un-

aided, save by its own instincts and enthusiasm and the spontaneous liberality of those with whom culture is more than a mere sentiment, and love and care for their fellow-men is a second nature. To such a spirit the foundation and growth of this institution is due. It is the work of private citizens, who have devoted no inconsiderable portion of their fortunes and, what was of equal value, their taste, business talents and personal services, for years, to the work.

The record of its beginning is much like that of some of our greater universities. The library and modest bequest of John Harvard was the foundation of Harvard University. A few clergymen, who were the only educated men in those parts, brought their modest accumulations of books to a gathering in Saybrook in the year 1700, saying, "We give these books to establish a college in this colony," and that was the foundation of Yale. The growth and beneficent influence of these great institutions is typical of the history of this one, though its progress has been more rapid than theirs. The survivors of the gentlemen who started, in 1869, to raise the sum of \$250,000 for the establishment of the Metropolitan Museum of Art, "which should be a collection illustrative of the History of Art from the earliest beginning to the present time," have seen that modest sum swell into actual possessions of many millions in cost, but priceless to the lovers of art.

During all these years these accumulations have been made by the private gifts and purchases of the Trustees and their friends. No public money has gone into the formation and increase of the Museum, and until recently the greater part of the expense of opening it to the public has been borne by the Trustees themselves. The money that should have been available for increasing its treasures has gone into the cost of caring for and exhibiting them to the public, and valuable opportunities for the acquisition of the rarest and most beautiful objects in the world, for which the managers of such a museum as this have exceptional facilities, have been lost for want of funds. The total possessions of the Museum in 1873 were valued at \$225,000; there was no provision for current expenses, which were paid by the Trustees themselves. This, contrasted with the appropriation of the British Parliament for that year of a million and a half dollars for museums, galleries and objects of art in London alone, might have been ground for discouragement to those of a less sanguine faith than these founders. But all things come to him who waits. The contentment of well doing has been their principal reward heretofore, but they have an additional one in the appreciation of the people and of the public authorities which is shown in the establishment of the Museum in its present home in the Central Park, in a willingness to relieve the Trustees from the cost of its care and exhibition, and to afford an opportunity for its extension, of which the spacious addition of sixteen galleries, which we are here to-day to commemorate, and which is already filled to overflowing, is the fitting evidence.

The little nursling of twenty years ago, with its small family of friends and sponsors, is now vigorous and strong, and its name extends throughout the wide, wide world. Its generous and devoted founders, the survivors of whom are among its largest contributors to-day, are now and will be in the future reinforced by liberal benefactors, of whom it may be said, as it was of a generous contributor for church purposes who was not regular in his attendance upon public worship, that he wasn't exactly a pillar of the church, but a kind of flying buttress supporting it from the outside; and it isn't an unworthy suggestion for them to make to some of our wealthiest citizens, that it takes a shrewd man to dispose of a large property so that his relatives may not get it all.

The appeals in the earlier reports of this Museum for aid in its establishment are almost pathetic as we read them now. The liberal response to them you see before you, yet many who should be represented by reason of their

ability have had no part in this great work and deserve the retort that was made by one who was soliciting aid for a great and worthy charity from an opulent but somewhat miserly merchant: "I can't give anything. I must be just before I am generous, you know." "Well," replied the applicant, "let me know just before you are generous, and I will call again."

But now, that it has struggled through twenty years of trials incident to the establishment of any institution founded in the sentiment of love for the beautiful and unselfish regard for advancement of public taste and culture, the daylight dawns. The plans of its founders are recognized, this spacious home is provided for its collections by the Department of Parks, which has always with enlightened judgment stood as its firm and unwavering friend, the Legislature provides more adequately than ever before for its running expenses, and it is now esteemed an honor to be able to add to its collections and to be represented in its exhibitions. It has no specialties—its purpose is to cover the whole domain of art and to illustrate its history from the dawn of time to the present hour—to show not what has ministered to the material necessities or convenience of mankind, but what has satisfied his desire of beauty, the study of which shall foster a spirit which in new surroundings and changed conditions shall develop independent taste, originality, freedom to find the beautiful and to give it expression in accordance with the canons of a true but untrammelled art. In the place it is destined to fill, it may never surpass or equal in its several departments the collections across the seas.

The Trocadero may excel it in casts, South Kensington in its industrial art, the British Museum in its antiquities. It can never rival the Vatican, or the Louvre, or the galleries of Spain, of Holland or Italy, but it can illustrate the glories of these matchless collections and inspire a love for the beautiful which shall impress its refinement upon our people and speak in a mute, yet eloquent language in their productions for all time to come. The potter, the joiner, the weaver, the smith, the glass worker, the hundred artificers whose work is primarily for use, will from the opportunities here afforded for education and study, produce it in a form or with embellishments that have the secondary virtue of giving pleasure to the user.

Already its influence and that of its schools, which have been maintained since its formation, and those of kindred institutions, in the country has been shown in the shops and homes of our people. The hair-cloth sofa, the bare floors, the cheap lithographs, the uncurtained windows and the rough white crockery, are supplanted by tasteful furniture and artistic decorations; even the bill-boards on the streets and the advertisements and circulars that overwhelm the householder in connection with his bills, give evidence of taste which attracts the attention and ensures to profit. The American workman, in addition to an inventive mind, has an appreciative taste and a quick adaptability in conforming to the best models. It is no longer necessary to bring from abroad the material for embellishing and beautifying our homes. There is an excellence and beauty in the iron work, silver work, pottery, the product of the loom; in leather work, carving, glass, furniture and decoration produced at home, that is a revelation to those who compare it with the achievements of even twenty-five years ago.

The wealth of a nation lies not in its material pursuits alone. In a new country like ours they are the first to occupy its people, but when the forests are cleared, the roads built, the mines opened, the land tilled, manufactories in operation, and habitations are built, unless the higher part of man's nature is developed in the realm of art, whether useful, beautiful or romantic, like music and poetry, that nation relapses into barbarism. The highest period of the glory of any land and of its prosperity, is its Augustan age in literature and the culmination of its art.

Their decline marks the decay of a nation's power and in their knell that

of its greatness is rung. But even then their relics, sublime wrecks in ruinous decay, reminders of noble days and nobler arts, are a source of wealth, and the sentiments they inspire in the whole civilized world contribute to the stability of national existence. The ruins of the Acropolis and the remains of her matchless sculptures have been potent factors in the rescue of Greece from the sway of the Mohammedan. Her temples, arches, campaniles, palaces, paintings and sculpture draw to that garden of art, fair Italy, as to a sacred shrine, pilgrims from every land whose tributes constitute a large portion of her revenue. The contents of her galleries would alone pay her national debt. While France, mistress of modern art, the Mecca of the American traveller, enriched by a race of matchless workmen, whose traditions are handed down from sire to son in unbroken lines—whose soil is covered with the ruins of beautiful creations and priceless objects lost to the world, destroyed by her own people in their domestic convulsions, in spite of the failure of crops and the ravages of the phylloxera—maintains costly armies, pays enormous indemnities as the price of war, and buries her millions in costly and unproductive enterprises without apparent ill-result, through the ingenuity, the industry and the taste of her people.

In the pride of our progress, in our development of the national domain, in our inventions, in the mastery of the forces of nature and the accumulation of colossal fortunes, we are inclined to be arrogant and boastful, and to assert that the earth is ours, with the fulness thereof. It would be interesting to imagine what would be the impressions of one of the old world artists of the golden age, on arriving on our shores. Through the beautiful gates of our harbor he might think he came to a city of obelisks, either sacred to the dead, or in their height indicative of an aspiration to the Infinite, but he would find they were temples of Mammon, hives of industry, towering over the heaven-piercing spires dedicated to the service of the Deity of our worship. He would find here a composite order of architecture, modelled on the Tower of Babel, in which the Doric, Ionic, Gothic and Corinthian orders and their evolutions in great variety, speak to the beholder in a confusion of tongues from the façade of a single building in granite, marble, stone, brick, terra cotta and iron. His eye would rest with pleased attention on a few public buildings, some of them hitherto saved from the destroyer, and some artistic houses; and the Diana of his worship would give him a friendly nod of greeting from her appropriate pedestal which lifts itself toward the skies. A few admirable statues would challenge his admiration among the many bronze horrors that disfigure our thoroughfares and parks.

The oboli and denarii with which he paid his fare upon the elevated railroad and in the horse cars would shock his artistic soul with their mediocre and most unmeaning impressions; and he would point to the collections in yonder cases as examples, like that of Arsinoë and Philadelphus, of the superiority of the coins of an almost prehistoric time, and exclaim, "Better a nude Cupid or an undraped Apollo on a medal than the stamps on a debased currency that now grate upon artistic nerves."

In this superb collection he would for the first time feel at home, and exult that there were in these modern days souls to appreciate and inclinations to perpetuate the glory, the triumph and traditions of the world of art.

He would find many such oases springing up throughout the land—among them the public library of Boston, with its magnificent equipment and wealth of artistic decoration, and could he have gazed upon the evanescent beauties of the White City, which the limited human imagination can compare only with its conception of the courts of Heaven, he would have recognized in its designers and builders kindred spirits with his own.

It is fitting that we should recognize the work that has been done here in establishing this record of the past for education and inspiration in the most refining of pursuits in the future.

To those who have been instrumental in the accomplishment of this great achievement, Trustees, private contributors, and the public authorities, our profound gratitude is due.

The surroundings are inspiring. Like a beautiful gem, this noble collection is set among the natural beauties of the fairest park of the Western World. It stands in the shadow of a monument of buried centuries, a memorial of Oriental magnificence bequeathed to modern times, a veteran among antiquities, which towers aloft to tell the stories of the old to the new generation. It has seen the whole portion of time of which history keeps the record roll before it. It speaks of a land once regnant among kingdoms, of a people who have consumed generations and ages to leave in their route a high and eternal trace of their passage, who have constructed temples, obelisks and pyramids, a sublime defiance thrown out to time, a silent voice with which they speak eternally to great and generous souls, who have idealized policy and caused in the lives of their people the divine principle, the imaginative, to predominate over the human principle, utility, which, conscious of a higher and nobler destiny and aspiring for immortality, gained in its works a deathless name. The links in the history of art, from that far-off time to the present, will be found within these walls, the symbolic art of architecture appropriate to the age of obscure and struggling ideas characteristic of the Egyptian and Asiatic races of old, and the mediæval age in Europe; sculpture, the classical art appropriate to the age of lucid and self possessed ideas and characteristic of the Greek and Roman period, to the romantic art of painting, music and poetry, appropriate to the age of complicated and overmastering ideas and characteristic of modern humanity; and they will increase and grow more and more complete with the lapse of years, for the education, guidance and delight of generations yet unborn.

The new wing was then declared open by the Hon. Ashbel P. Fitch, Comptroller of the City, in the name of the Mayor of the City of New York, who was unavoidably detained.

Mr. Fitch spoke as follows :

There are two sentiments which may be properly expressed by any one who speaks for the city on this occasion.

The first is the return of thanks in the name of the metropolis to the men and women whose generosity has made this scene possible. It is not enough in the view of those of us who love New York that our city should have the largest population in this country. It is not enough that our banks should control the money markets and our streets contain the commerce of a continent.

It is not enough that the city should be the most delightful to live in in this country and be chosen as a residence by people from the Pacific coast and New England. What we desire is that in all which makes for the highest form of civilization, in the arts, in literature, in music, and in her schools of the professions, New York should lead the country of which she is the chief city. We are prouder of one painter, of one man of high achievement in literature, of one lawyer or one surgeon, of one museum or one hospital, or one charity, than of anything which wealth alone can give, or commercial or political supremacy can command.

For these things we must look to private effort, to the generous, patriotic, intelligent work of men like these who are here. And so for the good work so unselfishly and so nobly accomplished, I return to you, Mr. President, and to your associates, the thanks of the city which you have adorned and helped forward.

The second word which perhaps should be said is one of encouragement

for the future. New York was the birthplace of American art and American literature. It is the town where Irving was born, where Cooper wrote, where Alexander Hamilton lived, the praises of which were sung by Halleck and Drake. Here it was that Bayard Taylor did his work, that William Cullen Bryant spent his beautiful life, and that George William Curtis, from the press and the platform, taught the doctrine of culture and patriotism. Here every man of talent in every profession comes, if he can, for study in our schools or for appreciation and reward for his work. As it was the birthplace of American art, it is now its home. New York has never been so warm in its welcome, so ready and generous in its support of all the arts and all the scholarship of modern civilization as it is now.

The skies are bright here with the promise of a new day in American life, the sun of which shall shine on something better than mere material success, and you who have already done so much may, as you go on, be sure of fresh help and new appreciation. And, in this spirit, with the two sentiments, "Thank you" and "God speed you," I declare the new museum open.

New York, January 28, 1895.

By order

H. G. MARQUAND,

President.

L. P. DI CESNOLA,

Secretary.